

AL•LEONARD

VOL. 70

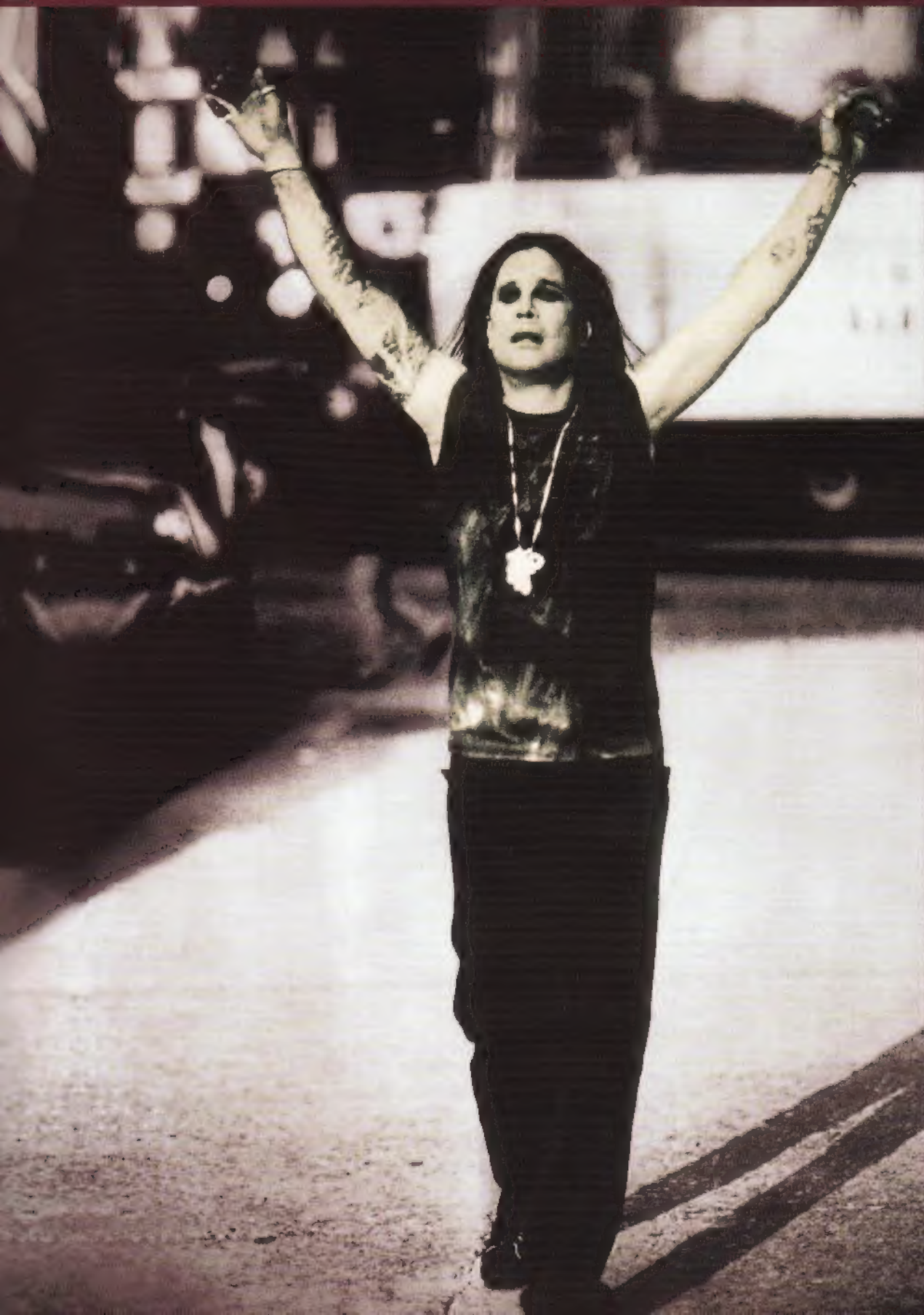
GUITAR

ESSENTIAL

PLAY-ALONG

OZZY OSBOURNE

Play 8 Songs with Tab and Sound-alike CD Tracks



CRAZY BABIES

GOODBYE TO ROMANCE

I DON'T KNOW

MAMA, I'M COMING HOME

OVER THE MOUNTAIN

PERRY MASON

SUICIDE SOLUTION

TIME AFTER TIME





ESSENTIAL

ZZY OSBOURNE

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Crazy Babies

Words and Music by Ozzy Osbourne, Robert Daisley, Zakk Wylde and Randy Castillo

Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Intro

Moderate Rock ♩ = 125

E5 A5 E5 A5 E5 A5

mf w/ dist. P.M. - - P.M. - - P.H. P.M. - - P.M. - -

TAB

2 0 2 0 2 0 3 4 2 0 2 0 0 3 3 2 0 2 0 2 0 2 3 4 2 0

E5 A5 E5 A5 E5 A5

Cra - zy —

P.M. - - P.H. P.M. - - P.M. - - P.H.

2 0 0 3 2 0 3 2 0 2 0 2 0 3 4 2 0 2 0 0 3 3 2 0

Verse

E5 Bb5 A5 E5 A5

ba - bies. —

1. Cra - zy ba - bies
2., 3. See additional lyrics

P.M. - - - - P.M. - - P.H. P.M. - -

2 0 2 0 2 0 2 0 2 0 3 2 2 0 0 3 3 2 0 2 0 2 0 2 3 4 2 0

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E5 A5 E5 Bb5 A5

nev - er say die, — born to live on a per - ma - nent high. —

P.M. -- P.H. P.M. ---- P.M. -- P.H.

E5 A5 E5 A5 E5 D5 A5

Fly - ing high a - bove the world be - low, they'd bet - ter come down soon _ or ev - 'ry -

P.M. -- P.M. -- P.H. P.M. -- P.M. --

Phase N

Pre-Chorus

D5 A5 D5 E A5

one will know — just why. — 1., 3. No - bod - y's gon - na change them, _ change them, _
2. See additional lyrics

P.M. -- P.M. -- P.M. ---- P.H.

E

Bb5 A5

E

they've gone o - ver the top. _____ No - bod - y's gon - na

P.M. ----- P.M. - - P.H. P.M. -----

A5

E5

G5

D5

A5

tame them, - tame them, - they're nev - er gon - na stop. _____

P.M. ----- P.H. P.M. - - P.M. - -

Chorus

N.C. D5 C5 A5 A7 N.C. D5 C5 A5 G5 D5 C5 A5 A7

Walk - that walk.

P.M. - - P.M. - - P.M. - -

N.C. D5 C5 A5 G5 D5 C5 A5 A7 N.C. D5 C5 A5 G5

Talk _ that talk.

Walk _ that walk.

P.M. --|

P.M. --|

P.M. --|

P.M. --|

To Coda 1

D5 C5 A5 A7 N.C. D5 C5 B5

Talk _ that talk.

P.M. --|

Interlude

E5

A5

E5

A5

P.M. --|

P.M. --|

P.H.

E5

Bb5 A5

P.M. --|

P.M. --|

P.H.

E5 A5 E5 A5 E5 Bb5 A5

Cra - zy — ba - bies. —

P.M. - - P.M. - - P.H. P.M. - -

D.S. al Coda 1

Coda 1

2. When

P.M. - - - P.H.

B5

talk.

P.H.

Interlude

E5

D

w/ slide
w/ delay & phaser

E

steady gliss. -----

10 10 10 10 9.5 9.5 9.5 9.5 9 9 9

*Slide positioned between 9th & 10th frets.

steady gliss. -----

9 8.5 8.5 8.5 8.5 8.5

w/o slide P.S. -----

delay & phaser off

steady gliss. P.M. -----

A5 E5

12 10 0 0 2 0 3 2 0 2 0

steady gliss. P.M. -----

D A5 E5

12 10 0 0 2 0 3 2 0 2 0

Guitar Solo

semi-harm. w/ pick & fingers -----

B5 A5 E5

7 7 7 7 9 7 7 7 7 9 12 10 11 10 9 7 7

*Use L.H. to assist bend while tapping 21st fret w/ R.H.

B5 A5 E5

P.H. P.H. semi-harm. P.H. 1/4

D.C. al Coda 2

B5 A5 D5

P.H. 1 1/2 * Harm. loco

*Lightly rest the edge of the R.H. palm perpendicular to and across the strings. Starting at the pickups, steadily slide the palm down the fretboard while the L.H. continues trilling.

♯ Coda 2

D5 C5 A5 A7 D5 C5 N.C.

Talk that talk. P.M. N.C.

Additional Lyrics

2. When they were born, they were born to be wild.
Some say I'm another devil's child.
Crazy babies in a world of their own.
I am a crazy baby; better leave me alone tonight.

3. No use talking 'bout if they'll last,
Where they're goin' or about their past.
They're just the result of our society.
So frustrated just like you and me, that's right.

Pre-Chorus 2. Nobody's gonna change me, change me.
I'm gonna do it till I die.
Nobody's gonna tame me, tame me.
So you better not try.

Goodbye to Romance

Words and Music by John Osbourne, Robert Daisley and Randy Rhoads

Intro

Slowly ♩ = 70

D A/C# Bm A7
 mf
 w/ clean tone
 let ring throughout

TAB
 3 0 2 3 2 0 2 0 3 0 3 0 2 0 2 0 3 0

Verse

Dmaj7

[illegible]

G6 A7sus4 A7 A7sus2 A7

will it rain?

The image shows a musical score for the song 'Will It Rain?'. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#), containing the melody for the vocal line. The lyrics 'will it rain?' are written below the first measure. The middle staff is a treble clef with a key signature of one sharp, containing a guitar line with various chords and melodic phrases. The bottom staff is a bass clef with a key signature of one sharp, containing a bass line with fingerings indicated by numbers 0, 2, 3, 4, and 5. Above the top staff, the chords G6, A7sus4, A7, A7sus2, and A7 are written, corresponding to the measures of the melody.

Dmaj7

Bm9

F#m7

Ev - 'ry - bod - y's hav - ing fun — ex - cept me, I'm the lone - ly one, I

7 7 6 7 5 9 10 11 12

9 7 7 7 12 10 9 11 9

G6 A7sus4 A7 A7sus2 A7

live in shame. I said,

0 3 0 3 0 2 4 2 3 0 2 0 2 0 2 3 0

2 2 2 2

Chorus

3rd time, substitute Fill 1

D5 A/C# Bm Bm(add4)/A

hey, good - bye — to ro - mance, yeah, —

0 0 2 3 5 3 4 2 2 2 3 5 2 4 4 3 2 3 4 4 0 4 4 3 0 3 4

Fill 1

8va loco

mf dist off

14 15 (14) 15 2 2 2 3 5

4

G6

A7sus4

A7

good - bye to friends. — I tell ya,

D5

A/C#

Bm

Bm(add4)/A

good - bye — to all — the past. —

3rd time, To Coda 1 ⊕

4th time, To Coda 2 ⊕

G

A7sus4

A7

I guess that we'll meet, — we'll meet in the end. .

1.

D

A/C#

Bm

A7

2. I've

D A/C# Bm A7

And I

Bridge
Em7 A7

feel the time is right, al - though I know that you just might say to me,

D

"What ya gon - na do? What ya gon - na do?" But I

Em7 A7

have to take this chance, good - bye to friends and to ro - mance —

D

and to all ___ of you, — and to all ___ of you. — Come on now!

f
w/ dist.

Guitar Solo

D **A/C#** **Bm** **Bm(add4)/A**

8va=

rake

G6

8va

10

A7sus4 **A7** **D** **A/C#**

8va

loco

Bm Bm(add4)/A G6

6 6 3

P.M. -----

1/2 (9) (9) 7 7 10 8 7 9 7 9 7 6 7 9 7 9 10 7 9 10 7 8 10 7 8 5 7 7 5 6 7

A7sus4 A7

I said,

8va

9 11 10 12 14 10 12 14 15 14 15 17 15 14 17

D.S. al Coda 1

⊕ Coda 1

A7sus4 A7 D A/C#

we'll meet in the end.

f w. dist.

17 5 4

Bm G A G6

2 3 5 3 3 5 5

15

Bridge

A7sus4 A7 D A/C#

And the weath-er's look-in' fine, and I

Bm Bm(add4)/A G6

think the sun will shine a - ga - a - ain.

A7sus4 A7 D A/C#

And I feel I've cleared my mind, all the

mf
dist. off

Bm Bm(add4)/A G6

past is left be - hind a - ga - a - ain. —

A7sus4 **A7**

I say

A7sus4 **A7**

we'll meet in the end.

Outro

D **A/C#** **Bm** **Bm(add4)/A**

G6 **A7sus4** **A7**

Repeat and fade

Additional Lyrics

2. I've been the king, I've been the clown.
 Now broken wings can't pull me down, I'm free again.
 The jester with the broken crown,
 It won't be me this time around to love in vain.

I Don't Know

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

Intro

Moderate Rock ♩ = 135

A5

B5/A

mf
w. dist.

P.M. -----

P.M. -----

TAB

17

C5/A

G5

D5

N.C.

P.M. -----

17

3

3

A5

B5/A

P.M. -----

P.M. -----

2

4

C5/A

N.C.

P.M. -----

semi-harm. -----

12

1 0 1 0 1 0 2 0 2 0 2 0 3 0 3

1/4

Verse

A5

B5/A



1., 3. Peo - ple

look _____

to _____

me _____ and

say, _____

"Is

2. See additional lyrics



PM

PM



C5/A

G5

D5

N.C.



the end

near? _____

When

is _____

the _____

fi -

nal

day?" _____

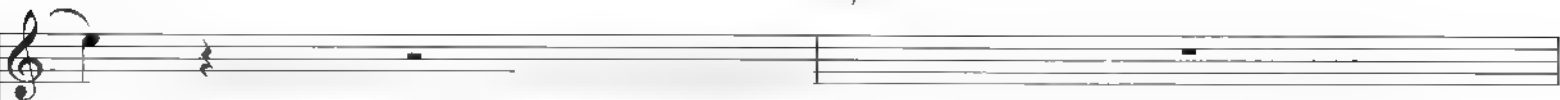


PM



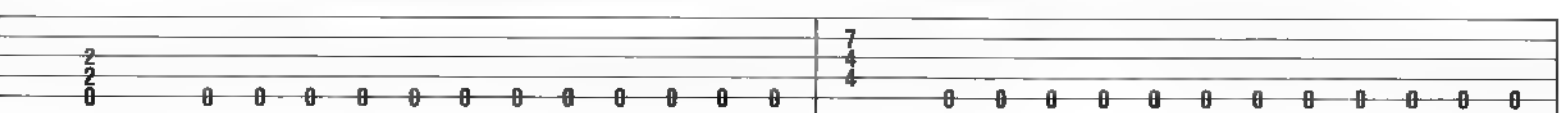
A5

B5/A



PM

P.M.



3rd time, substitute Fill 1

C5/A

G5

D5

P.M. -----

Harm. -----

0 0 0 0 0 0 0 0 0 0 0 0

12
12

7
7

A5

B5/A

What's the fu - ture of man - kind?

P.M. -----

P.M. -----

2
2
0 0 0 0 0 0 0 0 0 0 0 0

7
4
4

0 0 0 0 0 0 0 0 0 0 0 0

C5/A

G5

D5

N.C.

How do I know I got left 1. be - hind? 3. be - hind

P.M. -----

0 0 0 0 0 0 0 0

12

3
3
3

3

Fill 1

Harm. -----

12
12

7
7

7
7
7

A5

B5/A

now, _____ Lord? _____ }

P.M. ----- P.M. -----

7 4 4

C5/A

G5

D5

P.M. -----

19

Chorus

G5

Fsus2

N.C.

3rd time, substitute Fill 2

G5

1., 3. Ev - 'ry - one goes _____ through chang - es, look - ing to find _____

2. See additional lyrics

P.M. ----- 1/2

Fill 2

* -----

*w/ Les Paul style electronics, set neck pickup volume to "0" and flick toggle switch in specified rhythm.

To Coda 2

A5

know!

C5/A

A5 B5/A

P.M. P.M.

C5/A N.C. D.S. al Coda 1

P.M.

⊕ Coda 1

Dsus4/A D/A G5 Csus2 G5 Dsus4/A D/A G5

know! I don't know!

P.M. ---- P.M. ----

Csus2 G5 Dsus4/A D/A G5 Csus2 G5

I don't know! I don't

P.M. ----

Bridge

A5

N.C.

F5

D

know!

8va ---

mp

dist off

*let ring throughout

Harm

*Next 26 meas

Csus2

G/B

F

8va ---

loco

Harm

D

Csus2

G/B

w/ pick & fingers

F

D

Csus2

No - bod - y ev er told me, I

G/B F D

found out for — my - self. You got - ta be - lieve

Csus2 G/B F

in fool - ish mir - a - cles. —

D Csus2 G/B

It's not how you play — the game, it's if — you win — or lose. —

F D C5

— You can — choose. — Don't con - fuse

G/B F D

win or lose.

C F C D C5/G G5

It's up to you.

mf
w. dist & pick

Dsus4/A D/A C5 D5 N.C. Dsus4/A D/A C5

It's up to you

G5 N.C. Dsus4/A D/A C5 D5 N.C.

It's up to you. It's up to

Dsus4/A

D/A

G5

N.C.

you. Go, go, go!

P.S.

Guitar Solo

G5

F

8va

f

G5

F

8va

G5

F

8va

hold bend

grad. bend

*T

loco

1 2 3 3 3

1/4

*Trill by tapping w/ edge of pick while gradually bending string

G5

F

grad. dive
w/ bar

3 8 15 0

-5

G5

F

8va

15 18 10 15 17 15 17 15 17 17 19 19 18 20 18 18 21 20 18 20 18 20 18

G5

F

8va

20 1 1/2 20 1 1/2 0 19 1 1/2 19 1 1/2 19 1 1/2 19 0 0

P.M.

G5

F

P.M.

11 10 12 10 11 10 12 10 10 9 11 9 10 9 11 9 9 8 10 8 8 7 9 7 7 6 8 6 8 5 7 0

G5

F

5 3 6 3 6 3 6 5 3 5 5 3 17 15 18 15 18 15 17 15 17 17 1/2 17

Dsus4/A D/A C5 N.C.

The first system of guitar notation. The treble staff contains a melodic line with chords Dsus4/A, D/A, C5, and N.C. The bass staff contains a bass line with fret numbers 0, 0, 7, 7, 0, 5, 0, 1, 0, 1, 0, 2, 0, 2, 0, 3. A 'semi-harm' (natural harmonics) section is indicated by a dashed line. A 1/4 note pickup is shown at the end of the system.

Dsus4/A D/A N.C.

The second system of guitar notation. The treble staff contains a melodic line with chords Dsus4/A, D/A, and N.C. The bass staff contains a bass line with fret numbers 0, 7, 7, 7, 0, 0, 7, 5, 5, 0, 5, 6, 5, 0, 5, 0, 7, 5. A 1/4 note pickup is shown at the end of the system.

Dsus4/A D/A C N.C.

The third system of guitar notation. The treble staff contains a melodic line with chords Dsus4/A, D/A, C, and N.C. The bass staff contains a bass line with fret numbers 0, 0, 7, 7, 7, 0, 0, 6, 18, 17, 20, (28). A '8va' (octave) section is indicated by a dashed line. A 1/4 note pickup is shown at the end of the system.

Dsus4/A D/A G5

loco

The fourth system of guitar notation. The treble staff contains a melodic line with chords Dsus4/A, D/A, and G5. The bass staff contains a bass line with fret numbers 0, 0, 7, 7, 7, 0, 0. A 'loco' (loco) section is indicated by a dashed line. A 1/4 note pickup is shown at the end of the system.

Interlude

A5

B5/A

The fifth system of guitar notation. The treble staff contains a melodic line with chords A5 and B5/A. The bass staff contains a bass line with fret numbers 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. A 'P.M.' (palm mute) section is indicated by a dashed line. A 1/4 note pickup is shown at the end of the system.

C5/A

G5

D5

N.C.

A5

PM

PM

12 3 0

B5/A

C5/A

N.C.

8va

PM

PM

28 17

D.S. al Coda 2

⊕ Coda 2

A5

8va

loco

6 6 3 1

20 17 20 17 20 17 19 17 19 17 19 17 19 17 19

know!

14 14 12

Additional Lyrics

2. How am I supposed to know
Hidden meanings that will never show?
Fools and prophets from the past,
Life's a stage and we're all in the cast.

Chorus 2 You gotta believe in someone,
Asking me who is right,
Asking me who to follow
Don't ask me, I don't know!
I don't know!
I don't know!
I don't know!

Mama, I'm Coming Home

Words and Music by Ozzy Osbourne and Zakk Wylde

Tune down 1/2 step:
(low to high) $E\flat-A\flat-D\flat-G\flat-B\flat-E\flat$

Intro

Moderately slow $\mu = 69$

E

[illegible]

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is written in the bass clef. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line consists of a series of eighth and sixteenth notes, with some rests. The score is divided into two systems by a double bar line. The first system contains the first 10 measures, and the second system contains the next 10 measures. The melody and bass line are written in a simple, folk-like style.

Verse

E

1 Times have changed, and times are strange, -

Asus2

here I come - but I ain't the same Ma-ma, I'm com-ing home. -

The first system of music consists of a vocal line and a guitar line. The vocal line is in the key of E major (indicated by four sharps) and has a melody that starts on E4, goes up to G#4, then down to E4, and then up to G#4 again. The guitar line is in the key of E major and has a melody that starts on E4, goes up to G#4, then down to E4, and then up to G#4 again. The guitar line is written on a six-string guitar and includes fret numbers (0, 1, 2, 4) and a barre (2).

E

Times gone by, — it seems to be — you

The second system of music consists of a vocal line and a guitar line. The vocal line is in the key of E major and has a melody that starts on E4, goes up to G#4, then down to E4, and then up to G#4 again. The guitar line is in the key of E major and has a melody that starts on E4, goes up to G#4, then down to E4, and then up to G#4 again. The guitar line is written on a six-string guitar and includes fret numbers (0, 1, 2, 4) and a barre (2).

Asus2

could have been — a bet-ter friend to me, — Ma-ma, I'm com-ing home. —

The third system of music consists of a vocal line and a guitar line. The vocal line is in the key of E major and has a melody that starts on E4, goes up to G#4, then down to E4, and then up to G#4 again. The guitar line is in the key of E major and has a melody that starts on E4, goes up to G#4, then down to E4, and then up to G#4 again. The guitar line is written on a six-string guitar and includes fret numbers (0, 1, 2, 4) and a barre (2).

Pre-Chorus

E

C#m

A

You took me in — and you drove me out, — yeah, you

The fourth system of music consists of a vocal line and a guitar line. The vocal line is in the key of E major and has a melody that starts on E4, goes up to G#4, then down to E4, and then up to G#4 again. The guitar line is in the key of E major and has a melody that starts on E4, goes up to G#4, then down to E4, and then up to G#4 again. The guitar line is written on a six-string guitar and includes fret numbers (0, 1, 2, 4) and a barre (2).

hurts so bad and it's been so long. Ma-ma, I'm com-ing home.

Pre-Chorus

Self-ish love, yeah, we're both a-lone. The

E C#5 A5

f w/ dist. PM PM

ride be-fore, a fall, yeah But I'm gon-na take this heart of stone, I just

E5 C#5 A5

8va loco 8va loco 8va loco

P.M. P.H. P.M. P.H. P.M. P.H. P.M. P.M.

Pitch: G# F# G#

got to have__ it all.__ I've seen your face__ a hun - dred

P.M. ---| P.M. ---|

4 4 4 2 2 2 2 2 2 2 2 4

2 2 0

Esus4 E Eadd9 E5 A5

times__ ev - 'ry day__ we've been a -

1 1 1 2 2 (2) 1 2 (2) 1 2 4

Esus4 E5 N.C. A5 B/D#

part.__ And I don't care a - bout__ the__

2 2 2 2 2 2 2 4 4 4 4

2 2 0

E5 A5 B5

sun - shine, yeah,__ 'cause ma - ma, ma - ma, I'm__ com - ing home.__

2 2 2 2 2 2 2 4 4 4 4

2 2 0

Guitar Solo

A5

E5

A5

C#5

B5

A5

* Catch 2nd string under bend finger.

Pre-Chorus

B5

C#5

A5

E5

C#5

A5

B5

A5

fi - re in your eyes. I've seen your face a thou - sand

P.M. -- 4 P.M. -- 4

Esus4

E

Eadd9

E5

A5

times ev - 'ry day we've been a -

Esus4

E5

N.C.

A5

B

part. And I don't care a - bout the

E5

A5

Asus2

Bsus4

sun - shine, yeah. 'Cause Ma - ma, Ma - ma, I'm com - ing home.

mf
w/ clean tone

Outro-Chorus

C

Dadd4

E5

mf w/ dist. P.M.

I'm com - ing home. _

C

Dadd4

E5

P.M.

I'm com - ing

C

Dadd4

E5

P.M.

home. _ I'm com - ing home. _

C

Dadd4

E

w/ clean tone

I'm com - ing home. _

Over the Mountain

Words and Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake

Tune down 1/2 step
(low to high) $E^b-A^b-D^b$ $G^b-B^b-E^b$

Intro

Moderate Rock $\rho = 140$

E5 A5 G#5

Drums)

f
w/ dist

P.M.

222

1., 2., 3.

4.

E5 A5

E5 F#5

Pl

P M

1 P.S.

12
x
9

2

1

11X8

Verse

G#5

C#5

1.0

ver

the

moun

tain,

P M.

Where d'ya think I wan - dered to?

PM

let ring ---

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 7 6 4 4 5 7 6

G#5

C#5

I've seen life's mag - ic

PM

6 6 4

G#5 G#m7 F#5

as - tral plane I've trav - eled through. —

P.M. ———— let ring ————

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 7 6 4 5 4 7 6

Chorus

E5 F#5 E5

I heard them tell me that this land of dreams was

5 4 3 2 1 7 6 4 4 5 4 2 2 0 5 4 2 2 0 5 4 2 2 0 5 4 2 2 0

Verse

G#5

C#5

2. O - ver and o - ver,
3. See additional lyrics

P.M.

G#5

G#m7

F#5

al - ways tried to get a - way. _____

P.M.

let ring --- |

G#5

C#5

Liv - ing in a day - dream,

P.M.

To Coda 2

G#5

G#m7

F#5

on - ly place I had to stay. _____

P.M.

let ring --- |

G#m7

Fe - ver of a break - out, —

P.M. — — — — — | P.M. — — — — — | P.M. — — — — — | P.M. — — — — —

4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4

G#m7

burn - ing in me mil - es wide. —

P.M. — — — — — | P.M. — — — — — | *let ring* — — — — —

4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 7 6 4 4 5 7 6

G#m7

Peo - ple a - round me

P.M. — — — — — | P.M. — — — — — | P.M. — — — — — | P.M. — — — — —

4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4

F#5

G#m7

talk - ing to the walls in - side

P.M. ----- P.M. ----- let ring -----

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 7 6 4 5 4 4 7 6

⊖ Coda 1

Interlude

G#5

E5 A5

[illegible]

Bridge

 $C^\#_m$

Badd11

Don't need no as - trol - o - gy,

*let ring

0 6 0 5 6 6 4 4 4 0

*Next 8 meas.

C#m

Badd11

It's in - side of you _____ and _____ me. _____

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a 7-measure rest, followed by a series of eighth and quarter notes. The guitar line is in treble clef and features a series of chords and single notes, with a 7-measure rest at the beginning. The lyrics are written below the vocal line.

C#m

Badd11

You don't need a tick - et to fly _____ with

The second system of music continues the vocal and guitar lines. The vocal line has a 7-measure rest followed by eighth and quarter notes. The guitar line continues with chords and single notes. The lyrics are written below the vocal line.

C#m

B5 Asus2

me. _____ I'm free, _____ yeah.

The third system of music continues the vocal and guitar lines. The vocal line has a 7-measure rest followed by eighth and quarter notes. The guitar line continues with chords and single notes. The lyrics are written below the vocal line.

Interlude

D#m

G#5

P.M. ----- P.M. ----- P.M. ----- P.M. -----

The interlude section consists of a single guitar line in treble clef. It features a series of chords and single notes, with a 7-measure rest at the beginning. The lyrics are written below the guitar line.

G#5

P.M. -----|

P.M. -----|

P.M. -----|

P.M. ---|

7 6 7
8 6 8

9 6 9
8 6 8

7 6 7
8 6 8

9 8

6 6 6

6 6 6 6

6 6 6 6

6 6

2.

D#5

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. Below the staff, there are two lines of text: 'P.M. ---|' and 'P.M. ---|', indicating the placement of the piano and melody parts. The first line of text is aligned with the first measure of the melody, and the second line is aligned with the second measure. The third measure of the melody is marked with 'P.M. ---|' and 'PS', indicating the placement of the piano and melody parts. The first line of text is aligned with the first measure of the melody, and the second line is aligned with the second measure. The third measure of the melody is marked with 'P.M. ---|' and 'PS', indicating the placement of the piano and melody parts.

Guitar Solo

G#5

B5

C#5

A5 B5

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, with some measures containing beamed sixteenth notes. The bottom staff is a single-line bass line with fingerings indicated by numbers 1-5. The piece concludes with a double bar line and a wavy line indicating a repeat or end of section.

C#5

A5 B5

[illegible]

$\delta v_a = \dots\dots\dots$

*Continue hammer/pulls w/ fret hand while bending string w/ pick hand mid-neck (near 7th fret). **Pluck string w/ L.H. finger

E5 NC.

E5	N.C.
----	------

A9

Coda 2

[illegible]

Bridge
C#m

Badd11

Don't need no as - trol - o - gy,

*let ring

6 5 0 5 0 5 | 4 4 4 0

*Next 8 meas

C#m Badd11

it's inside of you and me.

chord 4

C#m

Badd11

First system of musical notation. The vocal line (treble clef) is in C#m and Badd11. The lyrics are: "You don't need a tick - et to fly ____ with". The guitar line (treble clef) has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass line (bass clef) has a key signature of three sharps and a 4/4 time signature. The guitar line has a 5-finger pattern: 5, 0, 5, 0, 5, 0, 4, 4, 0.

C#m

B5 Asus2

Second system of musical notation. The vocal line (treble clef) is in C#m and B5 Asus2. The lyrics are: "me. ____ I'm free, ____ yeah.". The guitar line (treble clef) has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass line (bass clef) has a key signature of three sharps and a 4/4 time signature. The guitar line has a 5-finger pattern: 5, 0, 0, 0, 0, 0, 2, 2, 0.

Interlude

D#m

G#5

Play 3 times

Interlude section of musical notation. The guitar line (treble clef) is in D#m and G#5. The lyrics are: "P.M. ----- | P.M. ----- | P.M. ----- | P.M. ----- |". The guitar line has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass line (bass clef) has a key signature of three sharps and a 4/4 time signature. The guitar line has a 5-finger pattern: 7, 6, 7, 9, 6, 9, 7, 6, 7, 9, 6, 9.

D#m

B5

Third system of musical notation. The guitar line (treble clef) is in D#m and B5. The lyrics are: "P.M. ----- | P.M. ----- | P.M. ----- | P.M. ----- |". The guitar line has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass line (bass clef) has a key signature of three sharps and a 4/4 time signature. The guitar line has a 5-finger pattern: 7, 6, 7, 9, 6, 9, 7, 6, 7, 9, 6, 9.

Outro-Guitar Solo

G#5

E5 F#5

G#5

E5 F#5

G#5

F#5

E5

D#5

C#5

E5

A5

G#5

Additional Lyrics

3. Over and under,
In between the ups and downs.
Mind on a carpct,
Magic ride goes 'round and 'round.
Over the mountain,
Kissing silver inlaid clouds.
Watching my body
Disappear into the crowd.

Perry Mason

Words and Music by Ozzy Osbourne, Zakk Wylde and John Purdell

Drop D tuning, down 1/2 step
(low to high) D^b-A^b-D^b-G^b-B^b-E^b

Intro

Moderate Rock $\mu_s = 90$

N.C.(Dm)

(Kybd.)

D7#9

(Kybd.)

12/8

w/ dist

T
A
B

6
5
4
3

* Vol knob swell

The musical score for 'The Wind' by The Beatles is presented in two systems. The first system shows the guitar part (top staff) and the bass part (bottom staff). The guitar part begins with a treble clef and a key signature of one sharp (F#). The bass part begins with a bass clef and a key signature of one sharp (F#). The guitar part features a series of chords and melodic lines, while the bass part provides a steady accompaniment. The second system continues the music, with the guitar part featuring a prominent melodic line and the bass part providing a steady accompaniment. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

Bb5 C5 A5 Dm
 8va
 Loco
 P.H.
 P.M.
 P.H.
 1 1
 3 5 5 7
 3 3 5 2
 1 19 0 0
 Pitch E

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D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

P.M. PM --- PM PM P.M. --- P.H.

D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

P.M. P.M. --- PM P.M. P.M. ---

Verse
D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

1. On his way to din - ner when it took him by sur - prise. And with
2. See additional lyrics

P.M. P.M. --- PM P.M. P.M. --- P.H.

D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

one pull of the trig - ger, he would van - ish o - ver - night.

P.M. P.M. --- PM P.M. P.M. --- P.H.

D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

Danc - ing by the road-side, hold - ing on for dear life. Then a

P.M. P.M. --- P.M. P.M. P.M. --- P.H.

D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

gun from out of no-where made a wid - ow of his wife.

P.M. P.M. --- P.M. P.M. P.M. P.H.

Pre-Chorus

2nd time, substitute Fill 1

G5 D5 G5 D5 F5 D5

I don't mind, sin - gle file

P.M. --- P.M. grad bend 1 1/2 1/4

Fill 1

P.M. P.M. P.M. P.M.

G5

D5

— down the run-way. Feel - ing fine, — and I'll

P.M. P.M. P.M. P.M. P.M. P.M.

C5

G5 F5 F#5 G5 F5 F#5 G5 Ab5 G5 F5 G5 D5

see you - my friend, o - ver and o - ver a - gain. —

15ma loco

P.H. P.M.

Chorus

Dm

Bb5

Who can we get on the case? We need Per - ry

C5

A5

Dm

Ma - son, Some - one to put you in place, Call - ing

8va loco

P.H. P.H.

PM 4

Bb5 C5 A5 D5 F5 G5 D5 Ab5 G5 F5 G5 D5

To Coda 1

Per - ry Ma - son a - gain.

8va loco

PS PH PH PM PM PM

Pitch: E

F5 G5 D5 Ab5 G5 F5 D5 F5 G5 D5 Ab5 G5 F5 G5 D5

A - gain.

P.M. P.M. PH. PM PM

F5 G5 D5 Ab5 G5 F5 Bb5 Bb/F Em A/C#

gain. A

8va loco

PH

Pitch A B F

N.C.(Dm)

C5

 g_v

D5

C

C5

Bb5

N.C.(Dm)

8va

16 15 13 15 13 15 13 16 15 13 15 13 15 13 17 15 13 15 13 15

Bb5 C5 N.C.(Dm) C5

8va

loco

grad release 1/2

13 13 13 10 13 10 10 13 10 13 10 13 10 13 10 13 10 13 10 13

Phasen

Bb5 C5 N.C.(Dm)

Then I'll

10 10 12 10 12 10 12 10 12 13 13 13 13 12 13 13

C5

see you my friend

14 15 17 14 15 17 14 15 17 14 15 17 14 15 17 14 15 17 14 15 17 14 15

⊖ Coda

Outro

D5 F5 D5 G5 D5 F5 D5

gain. _____

P.M. -----| P.M. -----| P.M. -----| P.S. -----|

1/4 1/4 1/4

D5 F5 D5 G5 D5 F5 D5 G5 D5 Ab5 G5

Play 3 times

P.M. -----| P.M. -----| P.M. -----| P.M. P.M.

1/4 1/4 1/4

D5 F5 D5 G5 D5 F5 D5

P.M. -----| P.M. -----| P.M. -----|

1/4 1/4 1/4

Additional Lyrics

2. Riding painted horses, oh, the kids they love it so
You can see it on their faces, how they love the wind to blow.
Minding my own business, like my mama always said,
But if I don't try to help 'em, they could wind up on the front page.

Pre-Chorus 2. I don't mind, draw the line then draw me an arrow.
Feeling fine, then I'll see you my friend, over and over again.

Suicide Solution

Words and Music by John Osbourne, Robert Daisley and Randy Rhoads

Intro

Moderate Rock ♩ = 112

Intro

Chords: A5 C5 G5 A5 C5 G5 A5 C5 G5 A5

mf w/ dist. P.M. - - P.M. - - P.M. - - P.M. - -

1/4

TAB: X 17

Verse

C5 G5 A5

A5

C5 G5 A5

C5 G5 A5

C5 G5 A5

C5 G5 A5

A5

C5 G5 A5

C5 G5 A5 C5 G5 A5 E5 D5 C5 G5

— your sor - rows, — then it floods a - way — to mor rows,

w/ bar P.M. - 1 P.M. - 1

5 5 (5) 0 2 0 0 0 5 5 (5) 0 2 0 0 0 7 5 3 0 0 19

-1

Interlude

A5 C5 D5 G5 A5 C5 D5

a - way to - mor - rows.

15ma loco

P.M. P.M. P.H. w/ bar P.M. - 1 P.M. - 1

2 5 5 7 0 0 2 2 (2) (2) 2 5 5 7 0 0 0 0 7

3 3 1

Verse

G5 A5 A5 C5 G5 A5 C5 G5 A5

2. E - vil thoughts — and e - vil do - ings —

P.M. - 1 P.M. - 1

0 0 2 2 2 0 2 5 5 (5) 0 2 0 0 5 5 (5) 0 2 0 5 6 5 3

3 3 19

A5 C5 G5 A5 C5 G5 A5 C5 G5 A5

Cold, a - lone, - you hang in ru - ins. Thought that you'd es - cape -

P.M. -4 P.M. -4 P.M. -4 P.M. -4

C5 G5 A5 C5 G5 A5 E5 D5 C5 G5

the reap - er. You can't es - cape the Mas - ter Keep - er.

P.M. -4 P.M. -4 P.M. -4

Bridge N.C. B5 C#5 D5 C#5 N.C. B5 C#5

1. 'Cause you feel life's un - real and you're liv - ing a lie. Such a shame, - who's to

2. See additional lyrics

let ring -----

D5 C#5 B5 A5 N.C. B5 C#5 D5 C#5 A5

blame, - and you're won - der - ing why. Then you ask from your cask, - "Is there life af - ter birth?"

let ring ----- let ring -----

Interlude

N.C. B5 C#5 D5 N.C. A5 C5 D5

What you saw — can mean hell on this earth,

w/ bar

P.M. P.M.

5 7 5 7 7 9 9 7 0 (0) -1 1/2

G5 A5 N.C. A5 C5 D5 G5 A5

hell on this earth.

15ma

loco

1/4 P.H. w/ bar P.M. --- P.M. ---

3 2 2 2 (2) (2) 2 5 5 7 0 3 2 2 0 19

Verse

A5 C5 G5 A5 C5 G5 A5 C5 G5 A5

3. Now you live — in - side — a bot - tle. — The reap - er's trav - 'ling in

P.M. - - P.M. - - P.M. - - P.M. - -

5 6 5 3

C5 G5 A5 C5 G5 A5 C5 G5 A5

full throat - le. It's catch-ing you, — but you don't see, —

w/ bar P.M. - - P.M. - -

-1 1/2 17 X X

C5 G5 A5 E5 D5 C5 G5

the reap - er's you — and the reap - er is me. —

P.M. - - - - P.M. - - - -

19

D.S. al Coda

⊕ Coda
Interlude
A5

I — know, peo - ple,

C5

B5

you real - ly know where it's at. — Ah, ah, ah. You

P.S.

G5 A5 G5 C5

got - ta! Watch!

* ——— |

*w/ Les Paul style electronics, set neck pickup volume to "0" and flick toggle switch in specified rhythm.

D5 G5 A5 B5

Get the flags out!

** ——— |

**Flick toggle switch as before.

C5 B5 G5 A5 B5 C5 D5 G5

A5 C5 G5 A5 C5 G5 A5 C5 G5 A5

PM -1 PM -1 PM -1 PM -1

Verse

C5 G5 A5 A5 C5 G5 A5 C5 G5 A5

4. Wine is fine, _ but whis - key's quick - er. _____

8va *loco*

Harm. w/ bar -1 PM -1 PM -1

C5 G5 A5 C5 G5 A5 C5 G5 A5

Su - i - cide is slow _ with li - quor. _ Take a bot - tle, drown _

Harm. w/ bar PM -1 PM -1

C5 G5 A5 C5 G5 A5 E5 D5 C5 G5

— your sor - rows, — then it floods — a - way — to - mor - rows.

P.M. - - P.M. - -

12

Interlude

A5 C5 G5 A5 C5 G5 A5 C5 G5 A5

Take me a - way. — Oh,

15ma loco

P.M. - - P.M. - - P.H. P.M. - - P.M. - -

C5 G5 A5 C5 G5 A5 C5 G5 A5

oh, to - mor - row. It nev - er gives me flaps, —

w/ bar P.M. - - P.M. - - w/ bar

-1 1

C5 G5 A5 E5 D5 C5 G5 **Outro**
A5

no flaps, — no bodge, — no flaps — for — me. —

P.M. — — — P.M. — — —

G5 A5

P.M. — — — w/ reverb

C5

* — — — — —

*Flick toggle switch as before

Begin fade
N.C.(A5)

Fade out

w/ bar — — — — — slack

Additional Lyrics

Bridge 2. Breaking laws, knocking doors, but there's no one at home.
Made your bed, rest your head, but you lie there and moan.
Where to hide, suicide is the only way out
Don't you know what it's really about?

Time After Time

Words and Music by Ozzy Osbourne and Zakk Wylde

Tune down 1/2 step
(low to high) Eb Ab Db Gb Bb Eb

Intro

Moderately slow ♩ = 76

Asus4 A D

mp
w/ clean tone
let chords ring throughout

T
A
B

G A/G G D/G D Dsus4 D

A Asus4 A D A/C# A/B

Verse

A Asus4 A G6

1. Time af - ter time, — I guess — that love is blind. — I

D/F# Fadd#11 A Asus4 A

could - n't read _ your mind, _ line af - ter line

A Asus4 A G6

Line af - ter line, it was writ - ten in your eyes. _ I

D/F# Fadd#11 A Asus4 A

guess _ it's no sur - prise _ time af - ter time.

✂ Chorus

G5 D5 A5

1. I can hear them whis - per - ing.
2., 3. See additional lyrics

mf * w/ dist. off *mf*

*w/ vol. knob.

G5 D5 A5

Shad - ows in the rain. _____

off *mf*

G5 D5 A5 N.C.

Think - ing how it might have been. _____

off *mf*

To Coda 1

E5 G5 E5 G5

Time af - ter time, — line af - ter line, — you broke me. —

To Coda 2

D5 A/C# Bm A5

Bvg. loco

P.H.

Pitch: G# F#

Verse

A Asus4 A G6

2. Day af - ter day, — I watched — love fade a - way. — I

D/F# Fadd#11 A Asus4 A

want - ed love to stay, — day af - ter day. —

A Asus4 A G6

The games — we play, — the fool - ish things — we say. — The

D/F# Fadd#11 A Asus4 A

pain — won't go — a - way, — day af - ter day. —

D.S. al Coda 1

P S

Guitar Solo

Interlude

A Gsus2/A D/A A Gsus2/A D/A Dsus2/A

loco

mp

dist. off

D.S. al Coda 2

A Gsus2/A D/A A Gsus2/A D5

mf

w/ dist.

P.M. -----

⊕ Coda 2

Phasge N

A5

N.C.

E5

G5

Time af - ter time, --

P.H.

Pitch: D

E5

G5

D5

A/C#

Bm

line af - ter line you broke me. --

8va -----

P.H. -----

Pitch: G#

F#

Outro

Asus4

A

D

loco

mp
dist. off

10 10 9 10 9 10 9 10 7 9 7 7 7 10 7 0

0 7 9 0 0 0 0 0 0 0 0 0 0 0 0 0

G

A/G

G

D/G

D

Dsus4

D

10 12 (12) 10 9 10 (10) 8 7 8 0 7 5 7 0 7 7 7 7 7 0 0 8 7 7 7 7 0

0 0

Asus4

A

D

10 10 9 10 9 10 9 10 7 9 7 7 7 10 7 0

0 7 9 0 0 0 0 0 0 0 0 0 0 0 0 0

G

A/G

G

D/G

Dsus4

Asus2

rit.

10 12 9 10 7 8 5 7 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Additional Lyrics

Chorus 2. Candlelight is shimmering.
Shadows on the wall.
Thinking how it might have been.
Day after day,
The games we play,
You broke me.

Chorus 3. Candle lights are shimmering.
Shadows on the wall.
Thinking how it might have been.
Day after day,
The games we play,
You broke me.

Guitar Notation Legend

Notes:

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

WHOLE-STEP BEND: Strike the note and bend up one step.

PRE-BEND: Bend the note as indicated, then strike it.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions



(*accent*)

• Accentuate note (play it louder)



(*staccato*)

• Play the note short

D.S. al Coda

• Go back to the sign (C), then play until the measure marked "*To Coda*", then skip to the section labelled "*Coda*."

D.S. al Fine

• Go back to the beginning of the song and play until the measure marked "*Fine*" (end).

Fill

• Label used to identify a brief melodic figure which is to be inserted into the arrangement.

N.C.

• Instrument is silent (drops out).



• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

The **Guitar Play-Along® Series** will help you play your favorite songs quickly and easily. Just follow the tab, listen to the CD to hear how the guitar should sound, and then play along using the separate backing tracks. The melody and lyrics are also included in the book in case you want to sing, or to simply help you follow along.

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CRAZY BABIES

GOODBYE TO ROMANCE

I DON'T KNOW

MAMA, I'M COMING HOME

OVER THE MOUNTAIN

PERRY MASON

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TIME AFTER TIME

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